



presents



*The College of Wooster
Scheide Music Center
Gault Recital Hall*

Sunday, March 12, 2023

3:00 p.m.

Windsync

WindSync has established itself as a vibrant chamber ensemble performing wind quintet masterworks, adapting beloved music to their instrumentation, and championing new works by today's composers. The quintet breaks down the "fourth wall" between musicians and audience by moving communicatively, speaking from the heart, and often performing from memory, creating an intimate connection. This personal performance style, combined with the ensemble's three-pronged mission of artistry, education, and community-building, lends WindSync its reputation as "a group of virtuosos who are wonderful people, too" (Alison Young, Classical MPR).

WindSync launched an international touring career after winning the 2012 Concert Artists Guild Victor Elmaleh competition and the 2016 Fischhoff National Chamber Music competition. The ensemble has appeared in recital at some of North America's best-known venues, including Ravinia, Weill Recital Hall at Carnegie Hall, Strathmore Mansion, and the Library of Congress. Their commissions and premieres include *The Cosmos*, a concerto for wind quintet and orchestra by Pulitzer finalist Michael Gilbertson, collaborative works for quintet and percussion with Ivan Trevino and Erberk Eryilmaz, and recent works by Mason Byner and Akshaya Avril Tucker. WindSync's album *All Worlds, All Times* was released on Bright Shiny Things in 2022, debuting at No. 2 on the Billboard Traditional Classical chart.

WindSync's thematic programming responds to the people and places where they work. In the members' artistic hometown of Houston, they curate a concert season and present the Onstage Offstage Chamber Music Festival, spotlighting everyday public spaces as gathering places for culture. The ensemble's educational work includes frequent tour stops at public schools and ongoing collaborations with youth music groups, and their concerts for young people reach over 5,000 students per year. In recognition of this work, WindSync was the recipient of the 2022 Fischhoff Ann Divine Educator Award.

For More information:

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recording project of Del Aguila’s music at Abbey Road Studios in London. This short work is a humorous samba dance that starts cool and relaxed and ends in a rhythmic frenzy. The oboe and French horn players are called to be multi-instrumentalists, performing percussion on the samba rhythm that underlies the piece.

George Gershwin: Summertime

George Gershwin is one of America’s best-loved composers, and “Summertime” is one of Gershwin’s best-loved tunes. The piece was originally composed as an aria for the opera *Porgy and Bess*, based on a novel by Dubose Heyward. Heyward adapted the libretto for the opera himself, and Gershwin traveled to South Carolina to meet the author and to soak up the summer setting before composing this famously languid music. Deeply influenced by Black music, Gershwin insisted on an all-Black cast for the original 1935 production, a controversial choice at the time. It was not until a 1976 revival by Houston Grand Opera that *Porgy and Bess* found commercial success and entered the American canon.

Marc Mellits: Apollo

Marc Mellits is one of the most performed living American composers, enjoying hundreds of performances throughout the world every year. His music is eclectic, all-encompassing, and colorful. Mellits often constructs his pieces as sets of short, contrasting movements that explore a single subject. His unique musical forms alternate driving rhythms with soaring lyricism.

WindSync commissioned Mellits in 2019 to write Apollo, a piece commemorating the 50th anniversary of the Apollo 11 lunar landing. Apollo comprises seven short movements that present a kaleidoscopic view of the space program, from the famous phrase “One small step...” to the geography of the moon, the mythology behind cosmic bodies, and scenes from the composer’s own childhood.

WindSync

Garrett Hudson, flute

Emily Tsai, oboe

Graeme Steele Johnson, clarinet

Anni Hochhalter, horn

Kara LaMoure, bassoon

Gardens and Galaxies

Quinteto Sinfónico	Miguel del Aguila (1957—)
Giocoso (Gracioso)	
Misterioso	
Luminous (Luminoso)	
Pastoral Suite	Jean-Philippe Rameau (1683—1764) arr. Kara LaMoure:
Le Rappel des Oiseaux (The Calling of Birds)	
Musette & Tambourin	
Les Tourbillons (The Whirlwinds)	
The Arts and the Hours	
Contredanse Très Vive	
Bolero	Maurice Ravel (1875—1937) arr. WindSync
--intermission--	
Sambeada	Miguel del Aguila
Summertime	George Gershwin (1899—1937) arr. WindSync
Apollo	Marc Mellits (1966 -)
Theia	
Sea of Tranquility	
Buzz	
Luna Nova	
Debbie Waltzing on the Moon	
One Small Step	
Moonwalk	

PROGRAM NOTES

Miguel del Aguila: Quinteto Sinfónico

The musical style of Uruguayan-American composer Miguel del Aguila combines drama, driving rhythms, and nostalgic nods to his South American roots. About his *Quinteto Sinfónico* (symphonic quintet), the composer writes: “My inspiration was a technique often used by Andean folk ensembles where wind instruments share and continue each other’s melodies, making them sound as if played by only one performer. Cooperation is more important than showcasing the talent of each individual separately. This turns the music into a spontaneous dialogue.” The three movements of the quintet are: *Giocoso*, a lopsided Latin dance, *Misterioso*, which evokes a warm summer night, and *Luminous*, a bright fanfare. The main themes return throughout the piece, transforming to the mood of each movement and tying the work together.

Jean-Philippe Rameau: Pastoral Suite

Himself an arranger and theorist, Jean-Philippe Rameau would have happily joined in the practice of creating wind quintet adaptations of his works, as WindSync has done with these movements here. Each short piece is taken from one of two sources: the *Pièces de clavecin*, or pieces for keyboard, and the score to the opera *Les Boréades*. The title “Pastoral Suite” is not Rameau’s but rather refers to his depiction of natural elements like bird calls, pastures, and weather patterns in the music.

The *Pièces de clavecin* were composed during Rameau’s early career as a teacher of the keyboard, and besides being useful pedagogical pieces, they formed the basis for his harmonic style. The most successful pieces from these books were later rewritten into Rameau’s works for opera, his most lasting legacy.

Rameau composed his final opera *Les Boréades* in 1763 at the age of 80. The story, based on Greek mythology and Masonic symbols, is a marriage plot involving a conflict between the gods of the winds. Practically begging to be adapted for wind instruments, the dances from *Les Boréades* are performed by characters including the Seasons, Zephyrs, and Subterranean Winds.

Maurice Ravel/arr. WindSync: Bolero

In 1928, actress and dancer Ida Rubenstein commissioned Maurice Ravel to create a ballet score from music by the Spanish composer Isaac Albéniz. Ravel opted to write original material instead, but he did have a taste for Spanish dance forms, and he experimented with the idea of a fandango before settling on the bolero. The Spanish version of bolero features a driving triplet rhythm on the second beat of each measure and may be danced solo or as a couple. Ravel intentionally wrote his bolero without any development, challenging himself to repeat the same material throughout the piece and build excitement using musical colors and dynamics alone. The academic nature of this compositional process left Ravel quite critical of his own work and bewildered by its success.

In WindSync’s version of Bolero, each instrument passes the solo, then plays in combination with the instruments around it, allowing the audience to observe the timbres of the ensemble. While the accompaniment of a Spanish bolero is traditionally covered by castanets, WindSync uses Ravel’s choice of a snare drum.

Miguel del Aguila: Sambeada

The musical style of Uruguayan-American composer Miguel del Aguila combines drama, driving rhythms, and nostalgic nods to his South American roots. Miguel del Aguila composed Sambeada for WindSync in June 2022 to commemorate the ensemble’s upcoming